

# Greimas Square on Sirohi's Literature

By Fredric Jameson

## I. Emplotment – Complex Roads in the World – a Spatial Dialectic

In fact the first  
architectural plan is  
around the world a  
number of cars  
travelling in complex

arching roads, from the cities to the peasant villages – already some Wardenstill at work, the working labour in Brecht's sense – but with Sirohi who adds, a bit of small characters wondering and living in happiness.

II. Brecht and Form in Sirohi – the Working Form and even then the theatre

In fact a number of companies, and their Mcshull thesis, mixed with some American Idealism – a lot of company talking, and ballet and colonialism – sublime. Thrown into it public sector working forms of Soviet Union.

### III. Emplotment of Wardenstill

One wurdentsill, or  
working form then is  
this typological analysis  
which becomes the  
world in literary  
analysis – the paradigm  
of American Idealism  
and the syntagm of  
Soviet Union – with then  
complex arcs running  
through its political  
journalist – Ilaan and its  
arc as in fact a long  
montreban in three  
temporal hexes – Marx  
in the 19<sup>th</sup> century, the

long 20<sup>th</sup> century of  
Trotsky and then a 21<sup>st</sup>  
century of sublime  
creative art and rap  
music.

All of this is then the  
'ilenic' a type of  
working Freudian word  
in Sirohi for miserable  
poetry based on Le  
Miserable and even  
Spanish melodies – such  
a surrealist Freudianism  
called formalist.

IV. The Processual and  
the Artistic  
Figuration – how the  
Figural Philology of  
Panofksy explains  
this Leitmotif called  
Incubism – and  
current works on  
Marxism and its  
Formal  
Interpretation – not  
the real working,  
but the form that  
the economy is in  
Sirohi – how it is all  
about form

And so in fact working  
in a company and  
American Idealism is  
again run by its  
problems of slippage  
between form and  
content that literature  
often leads to – instead  
the more formal  
analysis goes to the  
formal trope in Brecht  
and theatre, perhaps  
even in abstract art by  
Picasso, or recently

Sirohi's Incubism for his lovers and all of this frames the working structure of Sirohi's novels and its Incubism in the processual form of Figural Philology in Panofsky as in fact so many Gestalt perceptions of the economic sublime in what is called rent-racketing housing suburbs of Paris and France as such.



It was then cinema that began the recent novels A Quiet Place and even Creative, Black and Arab which portrays the process as cinema and writing, somehow the figural philology of the novel depicts better contemporary economics and culture – which then is burdened with a blackness which also wins in cheap housing in New York

and East Coast cities  
and towns.

Part II – Reading  
Economics from the  
Sirohian Novel –  
following the formalism  
of Brecht and Sirohi's  
theatre – how in fact  
form is then directly  
content – why form and  
content are working at a  
complex architectural  
spandrel

In fact then a cathedral  
which works in a  
magisterial construction  
and so many Victor  
Hugo forms which  
becomes modern jazz  
forms and even modern  
surrealist forms – so  
many reflections on the  
working structure –  
which then means in a  
long comparison to  
economies how there is  
a spiral like complexity  
to the forms of in fact  
roads which are spatial

dialectics of the  
economic form of the  
complex formalism  
which makes it to the  
formalism of a financial  
cycle in America and all  
its unpackings of cheap  
cargoes in a small  
Michigan room for some  
headphones which then  
transport us to cheap  
strikes in a cheap  
Barcelona office all of  
this then emplotted to  
the brilliance of  
narrative and form, and

such content which is then the meaning of literature – poverty, and politics and even arc of politics today which was earlier Trotsky and Lenin, even Mao and Fidel – all of this becomes figural philology.

II. Forms of Unpacking and Unfolding – how the World is at one level concrete and at another level abstract and how

these lines become  
American Idealism – of  
unpacking boxes at  
supervision – Sirohi  
busy working on the  
model of a world in  
Literary modules of  
what is called literature  
as a mode of analysis of  
the world

In fact then literature  
analyses the world for  
all its points – from  
black poverty in  
America – to its

creativity we listen to  
on Averroesian music  
today – the meaning of  
literature is then also  
about women, sex and  
poetry – all of this then  
is the emblematic  
dominant of capitalism  
with Communism in one  
angle working on the  
feminist victory recently  
with love for Sirohi in  
Averrosian Il-Iliza – all  
of this then is Jewish  
Israel celebrating in one  
work – so many

Wurdentsills – of a victory in Algeria – so many plots, and emplotments of the world which is like a man supervising and becoming a capitalist – Sirohi's dialectical unfolding trope of in fact a company – which can then be his real life which is imaged also as a heroe in journalism and working with FBI and CIA.



All of this is so many  
wonderful arts on the  
formal precision of  
montrebans and prestos  
and 4/4s to analyse jazz  
then and symphony as  
again adequate to  
analysis of economics  
than literature – or why  
literature is a formalism  
only in Sirohi – the rest  
being so content ridden  
and so directly realist  
from Balzac to even  
Bolano's concrete  
stories with poetry and

politics unfortunately  
mired in some  
description of crime and  
poverty which though  
remains formal like a  
fragment and subject of  
a minor type not as  
Aijaz Ahmad argues a  
systematic analysis of  
the world in forms.

Conclusion – From why  
Bolano is an inspiration  
for the Sirohian Novel –  
Contemporary world  
literature

And so Bolano the so  
many roads travelled  
and so many poets and  
poems unfolding – to the  
Sirohian novel a  
working structure of all  
types of poor and even  
heroic structures all in  
fact as narrative –  
Homer and Vigil then as  
Borges keeps arguing –  
a return to Greek  
antiquity as well to be  
merged with the  
postmodern – how in

fact here we encounter  
surrealism, that  
meaning of Bolano and  
Borges in Sirohi –  
surreal creativity the  
meaning of the  
Wurdenstill – the only  
formal novel, defeating  
Peter Weiss and his  
Bildungsroman and  
even proletarian  
Bildung as model of the  
world of working people  
in Sirohi – just the  
images of Bill Gates and  
Marine Gates with

Sirohi as prophecy of  
how they work out –  
some formalism remains  
in their talking as it is  
just the way companies  
work in formal levels to  
help them out – the  
form of a name like  
football – Deterior, or  
for that matter

Microsoft – all of this is  
how complex the roads  
are and politics is to be  
part of the complex  
metaphor – finance and  
companies working with

philosophers and  
politicians – all as a  
shared world – which  
then is how I conclude  
the formal lack of  
literature except this  
theatre-construction –  
Sirohi's spatial novels –  
a compact analysis of all  
the themes in the world  
and sub-themes and  
arcs and sub-plots and  
main plots – how the  
world is like a Greimas  
Square in fact Sirohi  
even argues on

representational forms  
of a historical object  
which wrenches out of  
his novels – its  
Bildungsroman – the  
way in fact a militant  
meets Trotsky and that  
again is a fairytale on  
how the world is a  
formalism and a  
formalist measurement  
of shops and show  
rooms which make a  
billing.

Imagine this then as  
philology today – to  
reflect the concrete and  
abstract then as figural  
Panofksy quite literally  
as formalist.

I mean formalism is  
back in life as the  
meaning of forms over  
contents – as the forms  
unfold quite  
automatically in the  
“spontaneous dynamic”  
of an Oskar Lange  
elaboration of



capitalism and this becomes the way it works with Greek sculptural banks in America and its success with a long detour to Communism and its politics, and arcs, with the man who lived in Cuba - a Poet.

All of this then is formal strokes finally entering the novel - the formal genius of Sirohi.

I mean in fact it is now a formal novel in-itself and that becomes for-itself in Sirohi.

That's his key invention here – the forms matter more than the content – what Anindya Bhattacharya calls mathematical elementaries of Godel, Escher and Bach – which Sirohi keeps employing for the world of companies,

philosophers, Marxists  
and women soon to  
meet Sirohi, the  
Prophet.